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OBESLIN
COLLEGE

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Contents

<i>Jan Steen's Merry Company</i>						
by Wolfgang Stechow	-	-	-	-		91
<i>The Fine Arts in Oberlin, 1836-1918</i>						
by Laurine Mack Bongiorno	-	-	-	-		101
The E. Lotte Franzos Bequest	-	-	-	-		116
Library Report	-	-	-	-	-	122
Announcements						
Friends of Art	-	-	-	-	-	123
Baldwin Seminar	-	-	-	-	-	124
Staff and Faculty Notes	-	-	-	-	-	124
Loans to Museums and Institutions	-	-	-	-	-	125
Catalogue of Recent Additions	-	-	-	-	-	127
Calendar	-	-	-	-	-	133
Friends of the Museum	-	-	-	-	-	135

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1. Jan Steen, *Merry Company*

Oberlin

Jan Steen's Merry Company

Of the two Dutch genre paintings which the Allen Art Museum recently acquired through the munificence of Mr. R. T. Miller, Jr., the later one, Job Berckheyde's *Bakery Shop*, has already been presented to the readers of this *Bulletin*.¹ Whereas that picture had not been mentioned in the literature on art before, its somewhat older companion, the *Merry Company* (fig. 1) by Jan Steen,² has long been a part of the known *œuvre* of its master; nonetheless, it has never been illustrated, nor commented upon in a more than cursory manner.

The painting comes from one of the many collections which were formed by enlightened German aristocrats in the eighteenth and early nineteenth centuries, the collection of the Dukes of Saxony-Gotha-Altenburg. It was most probably acquired by Duke Ernst II (born in 1745, reigned from 1772 to his death in 1804),³ a man of very considerable gifts and means, to whom the small duchy owed a great debt as far as its artistic possessions were concerned. The picture was later housed in the Castle Friedenstein Museum in Gotha,⁴ whose contents, after the political upheaval of 1918, remained the property of the Dukes of Saxony-Coburg-Gotha but continued to be accessible to the public. After the town and museum of Gotha had become part of the Eastern section of Germany a number of the greatest treasures of the collection appeared on the western market, including the incomparable *Codex Aureus* (now in Nuremberg), an early Rembrandt selfportrait (now in the Munich State Collections), one of the finest portraits by Frans Hals (now in a private collection in Germany), the three great Rubens sketches for frescoes in the Antwerp Jesuit Church (now divided between the Buffalo Museum, the C. Baer collection in New Rochelle, and the Bührle collection in Zürich), and the Jan Steen now in Oberlin. The picture is listed in Hofstede de Groot's catalogue of Steen's works⁵

¹ Vol. XV, Fall 1957, pp. 5 ff.

² On panel, 17½ by 14½ inches (44.7 by 37.2 cm); signed at left: J Steen (J and S in ligature).

³ I have not been able to consult Gotha catalogues prior to 1883 but the acquisition by Ernst II is almost a certainty as has been kindly pointed out to me by Dr. Eberhard Schenk zu Schweinsberg, Wiesbaden, formerly Director of the Gotha Gallery.

⁴ Cat. 1883, no. 257; 1890, no. 252.

⁵ Hofstede de Groot, *A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century* (henceforth quoted as HdG), vol. I, 1908. None of de Groot's entries of paintings in Gotha contain any information on their date of acquisition for that collection.



1a. Jan Steen, *Merry Company* (detail)

Oberlin

as no. 593; it had remained unknown to John Smith⁶ and T. van Westreheene.⁷

We look into a room of stately proportions and considerable architectural pretensions, complete with high archways, a large column and swagging curtains — obviously not a simple inn⁸ but a place of “higher” — and somewhat dubious — entertainment. The people who are having fun inside are, as so often in Steen’s works, hard to identify as members of a specific class: some of them, including the artist himself who sends a significant smile our way from the open door, seem to belong to a higher stratum of society than do others, notably the three oldsters on the left and the gay fellows on both sides of the girl in the foreground. But no matter, the fun is universal. The eleven figures are most skillfully organized in a center group of four and two lateral groups of three each, both of which are also pushed back into the middleground in such a manner as to emphasize the importance of the center group. Within it, all the pictorial honors go to a lovely girl who is singing from a printed music sheet; she is framed by a young fiddler who turns his head and glance toward another chap a little farther back; this one grins broadly and raises his glass in the direction of the girl whose young and fully absorbed face is cleverly contrasted with the bearded head of an older man who is looking over her shoulder and tries to sing his part from the sheet of music she is holding. The felicitous way in which this group curves forward, as it were, from the lateral groups, drawing toward itself the main attention and receiving at the same time full light from the front, is the result not only of careful thought but also of masterly differentiation of execution: it is here — and only here — that Steen has bestowed great and loving care upon details while the group of happy drinkers on the left and the one on the right with its touch of wit and sarcasm are done in a greatly abbreviated manner, kept in the shade and embedded in subdued tonal areas.

The dress, hair-do and face of the girl (fig. 1a) are painted with quick sure strokes which are decidedly more numerous than in the case of even her closest neighbors. Her silk dress is of a pinkish purple, beautifully accentuated by the orange-brown color of the drapery across her lap; darker nuances are provided by the embroidered parts; scintillating highlights enliven all of it. Her shoulder kerchief is olive-grey with

⁶ *A Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish and French Painters*, IV, London, 1833.

⁷ Jan Steen, The Hague, 1856.

⁸ As suggested in de Groot’s title: *A Merry Company in a Tavern*.

BULLETIN

pink highlights, the light-grey cap she wears is adorned with a red ribbon, and her right foot is clad in a grey stocking and a red shoe. The violin player wears a chocolate-brown jacket; over the dark-green stocking of his left leg appears the strong red of a lining. The cap of the man in the center is red-brown. The old fellow wears a purple-gray hat and a dark-yellow jacket, from which emerges a dark-blue-green sleeve. The rug over the table shows strong red, golden and white hues while the curtains above are dark-brown and yellow with reddish lights, and grow brighter toward the right. The other figures are bound together in dark-grey, purple, brown and black nuances; the second woman from the left wears a dull-red bodice. A brownish tonality encompasses most of the picture, even including, to an extent, the carefully rendered center group; only the swiftly done piece of landscape seen through the door — a few green trees, a red roof — is set off against this tonality, which is at least partly the result of the picture having been painted on a panel that was covered with but a very thin ground.

An attempt to give an undated painting by Jan Steen a firm place within his *œuvre* is still likely to run into lots of difficulties. This is true in spite of the fact that at least half a hundred paintings of his are known which bear dates all the way from ca. 1650 to 1678,⁹ that is, from the artist's twenty-fourth year down to one year prior to his death. His very versatility is responsible for this situation, just as his qualitative unevenness is responsible for a good deal of uncertainty with regard to distinctions between original and copy. In the case of Steen, as in that of many other artists, we cannot expect to find any "straight line" development but must reckon with a much more complex one which depends on the various degrees of care taken by the artist, on his customers' predilections, and quite possibly on price. Also involved are considerations of size and painting ground; these, in turn, are intimately inter-related since the great majority of Steen's larger paintings were done on canvas and most of his smaller ones on panel (or on very thin linen pasted on panel). This fact has drawn as little attention as the one that relatively few of the small paintings are dated, either for lack of space or because they were considered less important. We should certainly not be surprised to find many small pictures "tossed off" by a master who was in constant financial difficulties and in any case not conspicuous for even quality. It is also easy to understand that during all phases of his career he should have dated only his more ambitious works, usually of

⁹ A supplement to de Groot's chronological list was published by Eduard Traut-scholdt in his exemplary article in Thieme-Becker's *Künstlerlexikon*, vol. XXXI, 1937.

larger size, which are, of course, not necessarily his better works. There are strong fluctuations between smaller and larger paintings with regard to basic coloristic patterns of the kind we are wont — and often justified — to interpret as reflecting differences in chronology. A characteristic case study can be made in the Rijksmuseum in Amsterdam where a large work of 1671 (*The Sacrifice of Iphigenia*, HdG 74)¹⁰ can be studied alongside a small one of 1672 (*A Peasant Wedding*, HdG 454). The larger, earlier picture conforms to the trend toward very light, multiple, "rococo-like" colors, a predilection for which can be called a major tendency in the artist's late work; the smaller, later one is much more closely linked to works of the late sixties through its more subdued color gamut and brownish tonality. At the same time, this painting of 1672 does exhibit a certain sloppiness of detail which — *pace* that which has been said above — does occur *more frequently* in Steen's later works than in earlier ones.

The Oberlin picture, with its combination of carefully though spiritedly painted details in the main figures and quick abbreviation in the background, seems to find a convincing place near — and probably a bit after — several paintings of comparable size which are dated 1667: the *Backgammon-Players* in Leningrad (HdG 719),¹¹ the *Music Lesson* in the Corcoran Gallery in Washington (HdG 415),¹² and the *Banquet of Cleopatra* (fig. 2) in Göttingen (HdG 86).¹³ The sheen of the gilded leather hangings which the Corcoran and Leningrad paintings share with the undated but very similar renderings of a *Doctor's Visit* in Leipzig (HdG 133) and of a *Bad Company* (fig. 3) in the Louvre (HdG 835) is approximated by the curtain of the Oberlin picture. In the more dignified "history" at Göttingen, the faces of the two main actors are more carefully executed, and so are Cleopatra's dress and the table rug; but the overall coloristic impression is quite similar to that conveyed by the Oberlin painting, and the glittering effect of the highlights, particularly on metal surfaces, binds the two works together as intimately as does the presence of pitcher and basin in the foreground corner, a

¹⁰ Reproduced in W. Martin, *Jan Steen*, Amsterdam, 1954, fig. 62; also in *Zeitschrift für bildende Kunst*, vol. LXI, 1927/28, p. 327.

¹¹ Reproduced in P. P. von Weiner, *Meisterwerke der Gemäldeammlung in der Eremitage zu Petrograd*, Munich, 1923, p. 195.

¹² James D. Breckenridge, *Dutch and Flemish Paintings in the W. A. Clark Collection, the Corcoran Gallery of Art*, 1955, pp. 46 and 47.

¹³ For a correction of its history as given by de Groot see W. Stechow, *Katalog der Gemäldeammlung der Universität Göttingen*, 1926, no. 169.



2. Jan Steen, *Banquet of Cleopatra*



3. Jan Steen, *Bad Company*

Paris, Louvre



4. Jan Steen, *The Young Moses Trampling on the Crown of Pharaoh*

Location unknown

feature shared by the Corcoran picture. There is undoubtedly a greater looseness and a sharper tempo in the Oberlin *Merry Company* than in the dated pictures here adduced but this is clearly the result of its gayer subject; in this respect, it is characteristically closer to the rather rowdy picture in the Louvre whose details are likewise very quickly painted.

The composition of a picture which shows *The Young Moses Trampling on the Crown of Pharaoh* (HdG 6)¹⁴ (fig. 4) is reminiscent of the Oberlin painting in an interesting way: the central group is again "vaulting forward" conspicuously from the two lateral ones, has a pyramidal construction and shows greater detail of execution; curtain, architecture and landscape glimpse in the background are equally comparable;

¹⁴ 1953 in the Dutch art trade (Nýstad). Also somewhat comparable is the composition of another *Banquet of Cleopatra*, once in the Rothschild collection in Frankfurt (HdG 85), see Cat. Exh. Providence, 1938, no. 53. The composition of the *Cardplayers* in Buckingham Palace (HdG 532; Martin, fig. 55) likewise shows similarities but is less consistent and probably a few years earlier.



5. Jan Steen, *Drawing Lesson*

Coll. A. Reimann, Denmark



6. Jan Steen, *Wedding Company*

Location unknown

the picture is undoubtedly of the same period but also shows the more varied color gamut characteristic of larger compositions. Some other paintings which are obviously of the same phase of Steen's development are: the *Hagar* in Dresden (HdG 2),¹⁵ the *Samson* in Cologne (HdG 12),¹⁶ one of the two renderings of the *Doctor's Visit* at The Hague (HdG 130),¹⁷ the *Doctor's Visit* in the von Pannwitz collection (HdG 132),¹⁸ the *Dancing Poodle* in Capetown (HdG 101, very similar to the Oberlin picture),¹⁹ the *Morning Toilet* of the de Bruyn collection²⁰ (HdG 342, characteristically different from the famous rendering of the same subject at Buckingham Palace of 1663, HdG 340!),²¹ and the *Lute-player* (*Ascagnes and Lucelle*) in the Marquis of Bute collection²² (HdG 70 and 408, also very similar to the Oberlin picture).²³ Of the paintings which are dated 1668, the *Samson* formerly in the Huldshinsky collection (HdG 10)²⁴ comes quite close to our *Merry Company* (particularly in the painting of silk dress, rug, curtain, architecture and landscape view) as do the two renderings of an *Alchemist* of that year (Venice, HdG 230,²⁵ and Earl of Crawford collection, HdG 229^m), but in all of these, the larger format entailed some characteristic differences in color, mostly in the direction of greater diversity of hues, and the same is true of all other works dated 1668 (HdG 88, 447, 494). No painting dated 1669 (the year of his wife's death) is known, and the one comparable

¹⁵ A. Bredius, *Jan Steen*, Amsterdam, s.a., pl. 3.

¹⁶ *Ibid.*, pl. 5; Martin, fig. 80.

¹⁷ Bredius, pl. 34; Martin, fig. 69.

¹⁸ F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, London, 1927, pl. XVIII.

¹⁹ Bredius, pl. 48.

²⁰ Bredius, pl. 71; Martin, fig. 40.

²¹ Bredius, pl. 70; Martin, fig. 41.

²² Bredius, pl. 75. For the identification with a scene from Bredero's *Lucelle* see S. Gudlaugsson, *De Komedianten bij Jan Steen en zijn Tijdgenooten*, The Hague, 1945, p. 46.

²³ Contrary to Hofstede de Groot's ms. note, which was taken over by Trautscholdt and by Martin (fig. 50 and p. 79), the *Wedding of Tobias* in Brunswick is not dated 1667 although it may well date from that year. The date 1667 given by Martin (fig. 53) for the *Egg Dance* at Apsley House (HdG 600) is also erroneous (it does apply to his fig. 86, HdG 462).

²⁴ Bredius, pl. 4.

²⁵ Reproduced in the catalogue of the *Mostra di Capolavori della Pittura Olandese*, Rome, 1928, no. 114.

²⁶ Schmidt-Degener and van Gelder, pl. XXVI.

BULLETIN

work which bears the date 1670²⁷ seems to tend more clearly toward Steen's late style, or rather styles, as we know them from pictures dated between 1671 and 1678. This seems to leave a date of "ca. 1667-69" as the most reasonable suggestion for the Oberlin painting.

The features of Steen's selfportrait in the right background go very well with those of the famous *Selfportrait* in Amsterdam (HdG 860),²⁸ which has been dated too early (ca. 1661) by Martin²⁹ and may well show the artist at the age of forty rather than thirty-five. The sweet girl who sings so nicely in the Oberlin picture looks a good deal younger in the beautiful *Drawing Lesson* (fig. 5) of the Reimann collection (HdG 247)³⁰ which can be reasonably dated a few years earlier for stylistic reasons as well. It is also possible to identify her with a surprised and awkward, very similarly got-up wallflower who is finally being asked for a dance by an elderly peasant in the somewhat later, well composed but rather cursorily painted *Wedding Company* (fig. 6) once in the Moritz Kann, Kappel, and Rathenau collections (HdG 463).³¹

Wolfgang Stechow

²⁷ HdG 419; I do not know HdG 449 (Coll. Timken, New York) which according to Trautscholdt is likewise dated 1670.

²⁸ Martin, fig. 1; Schmidt-Degener and van Gelder, pl. 1. Hofstede de Groot mistakenly suggested the violin-player as a selfportrait of the painter.

²⁹ P. 16; also by W. Bode, *Die Meister der holländischen und vlämischen Malerschulen*, Leipzig, 1921, p. 127.

³⁰ Martin, fig. 5; Bredius, pl. 82; Schmidt-Degener and van Gelder, pl. XXV.

³¹ Martin, fig. 35.

*The Fine Arts in Oberlin, 1836-1918**

The Dudley Peter Allen Memorial Art Building was dedicated on June 12, 1917. At the ceremonies Clarence Ward, newly appointed Professor of the History and Appreciation of Art and Director of the Art Museum, spoke of the purposes of the building and outlined his plans for the development of the Department of Fine Arts. A year later the college catalogue announced the first programs for majors in fine arts.

The expansion of the Department in the succeeding forty years, the standards of scholarship established under Mr. Ward and the staff he gathered about him and continued under his successor Charles P. Parkhurst are common knowledge. Former majors and graduate students hold positions of importance throughout the country. The addition in 1938 of the classroom and studio wing designed by Mr. Ward and the development of the Museum to its present position as one of the best college museums in the country is familiar to many, especially to the readers of the *Bulletin*, on whose pages much of this has been recorded. What is less well known is that the study of art in Oberlin had a long history before 1917; for an interest in the practice of art existed from the earliest years, and a course in the appreciation of art, modest to be sure, but eloquent of the College's intent to encourage the arts, was offered at Oberlin as early as at any other American college, and perhaps earlier. A review of that period is not inappropriate in 1958, which marks the one hundred and twenty-fifth anniversary of the founding of the College.

* The sources for the following historical sketch are: Annual Catalogue, Oberlin College (1833-1957); Annual Report of the President, Oberlin College (1879-1918); *Oberlin Students' Monthly* (1858-60); *Oberlin Review* (1874-1918); *Oberlin Alumni Magazine*, vols. XIII, XXIII, XXIX; *Oberlin News*, Sept. 9, 1902; *Oberlin Weekly News*, May 13, 1881; Robert S. Fletcher, *A History of Oberlin College*, (Oberlin, 1943) vol. II, chap. XLII; Frances J. Hosford, *Father Shipherd's Magna Charta*, (Boston, 1937); Harriet L. Keeler, *The Life of Adelia A. Field Johnston* (Cleveland, 1912); C. B. Martin, "Reminiscences" (unpubl. MS., 1944); *Development of Harvard University 1869-1929*, ed. Samuel E. Morison (Cambridge, Mass., 1930), chap. V; *The Letters of Charles Eliot Norton*, ed. Sara Norton and M. A. DeWolfe Howe (Cambridge, Mass., 1913) vol. II; George W. Pierson, *Yale College* (New Haven, 1952) vol. I, pp. 52, 63, 225, 427, 623; Frederick Rudolph, *Mark Hopkins and the Log* (New Haven, 1956) pp. 80-81; Thomas Le Duc, *Piety and Intellect at Amherst College* (New York, 1946), p. 72; Thomas J. Wertenbaker, *Princeton, 1746-1896* (Princeton, 1946), p. 309; *Princeton College Bulletin* (1889-1892), vol. I, pp. 15, 31, 77, 96, 98;

BULLETIN

The first art course offered at Oberlin was one in "linear drawing," mentioned in 1836 as part of the work of the junior class of the Preparatory Department for Young Ladies. Two years later the teaching of the subject was transferred to the first year of the newly designed Ladies Course, which in 1875 was opened to men and called the Literary Course. The fact that it was confined to the course whose graduates obtained a diploma, not a degree, indicates that the common view prevailed also at Oberlin, that drawing was a manual skill, not an academic study worthy of inclusion in a program leading to the degree of Bachelor of Arts, as were higher mathematics, Greek, Latin, and, in Oberlin during those early years, Hebrew. These were the subjects needed by the resolute young men preparing to teach or to preach, and these were the subjects wanted by the "misjudged and neglected sex" who came to Oberlin seeking not the so-called ornamental branches, of which drawing was one, but "all the instructive privileges that hitherto have unreasonably distinguished the leading sex from theirs," to quote Father Shipherd, one of Oberlin's founders. Those who put the emphasis on "all" entered the regular college course.

Yet the demand for instruction in art increased. Antoinette Brown (America's first ordained woman minister) helped defray her expenses in the Theological Department in the late forties by conducting a private class in drawing of which Professor — later President — Fairchild was a member. A year or two later Charles H. Churchill, who became a member of the faculty in 1859, was giving lessons in music and drawing, in order to support his family while studying for the degree of Bachelor of Divinity. By the 1850's private art classes were very popular. One finds mention of such *exotica* as "Grecian Painting" and "Oriental Painting." To regularize this practice and perhaps to give official approval to some instruction, the College in 1860 began to list in its catalogue classes in "linear drawing," crayon, oil and water color, all of which could be taken for extra fees. This instruction was given by the drawing teacher of the Ladies Course whom the College "furnished with a room [for teaching purposes] warmed and cared for" and seventy-five dollars a term, with the expectation that the remainder of the salary would be made up from these fees. This was a far more generous ar-

vol. II, pp. 33, 74, 81; vol. III, pp. 96, 97; vol. IV, pp. 39, 40, 55; *New York University 1832-1932*, ed. Theodore F. Jones (New York, 1933), pp. 33, 37-38, 43, 207, 307.

I am indebted to Miss E. Louise Lucas for information concerning the Harvard photograph collections under C. E. Norton.

FINE ARTS

rangement than the one made with Samuel F. B. Morse by New York University in 1835, for Morse had to collect the rent for his studio as well as all his salary from his students.

To this post in Oberlin, Miss Georgiana Wyett was appointed in 1855. She held it, first as Teacher of Drawing, then Instructor of Drawing and Painting, and finally as Instructor of Painting, until 1887. English born, she came to Oberlin as a child, her father taking the position of bookkeeper in the College. Nothing is known of her preparation. She may have been largely self-trained, like that other Oberlin artist, Alonzo Pease, to whom both Oberlin and Hamilton Colleges owe many of the portraits of their early faculty. But unlike Pease, who met parental opposition, she was undoubtedly encouraged in her artistic pursuit, for there were reputable artists on both sides of her family in England. Miss Wyett's teaching methods followed the conservative practice of the day. In linear drawing the students used copy books which began with simple geometrical forms, progressed to conventional designs and then to foliage motifs. The classes in water color and oil worked with fine-hair brushes, painted with tiny strokes, and spent much of their time copying old prints and photographs. Yet the students achieved a sense of accomplishment in the quickened observation and in the control of the hand; "of satisfaction and enjoyment" in working in form and color, as an editorial in the *Review* of 1877 asserts. The writer of this piece regrets that in Oberlin more attention is given to music than to drawing, and maintains that anyone with a free hour or two in the morning "will find no more enjoyable or profitable place to spend it than at the pleasant drawing room, number 11, French Hall."

A change took place in the eighties. The increased interest in the practice of art which spread across the country did not miss Oberlin. Miss Wyett was no longer able to handle the number of students that wished to enroll, nor to meet their varied demands. In 1883 Miss Grace Fairchild was appointed her assistant. Of the next four years before her retirement Miss Wyett spent two in Europe, and part of the remainder in the South because of ill health. Miss Fairchild was virtually in charge of the art work from the time of her appointment until her death in 1893. During these ten years she, and a succession of assistants, transformed the work of the department.

Miss Fairchild, a graduate of the Literary Course in 1878, had studied with private teachers and at the Art Students League in New York. Her assistants, most of them young women, were fresh from the Art Students League, Cooper Union, and the art school of the Boston

BULLETIN

Museum of Fine Arts. Frederick C. Gottwald, a teacher in the Cleveland School of Art, gave instruction one day a week during the years 1888-90 and again in 1893-4. He had worked with William M. Chase at the Art Students League after four years spent at the Royal Academy, Munich, where Chase also was trained. In so far as they could, these teachers introduced the methods with which they were familiar — extensive drawing from casts, still-life studies, sketching from nature, life classes and, without doubt, the free brushwork which came out of Munich. A weekly sketch class free to all members of the art classes was instituted in 1885. That year Drawing and Painting, with 76 students enrolled, five of them men, is listed as a separate department of the institution, like the Conservatory and the School of Theology. The possibility of building up a school of art "corresponding in efficiency and perhaps in extent with the School of Music" is broached by President Fairchild in his Annual Report of 1887. This was never realized, but the next year the department assumed the name of School of Art. In 1896 it reverted to the earlier one of Drawing and Painting.

Records show that in 1889 the enrollment reached 108 — 20 men and 88 women. Of these all but fourteen were registered in some other department of the institution: the College, the Conservatory, the Theological Seminary, or the Preparatory School. Only the eight members of the Literary Course who had elected linear drawing received any of this instruction for credit. All the rest were doing it on their own time and paying extra for their pleasure. The next year, 1890, the Literary Course disappeared in the reorganization of the College, and for the first time a term (the college year was divided into three terms until after 1900) of drawing was available for credit to all members of the College. The classes in charcoal, crayon, oil, and water color continued on the old basis.

A school of art attached to a college or a university was not unique in the 19th century, though the work of these institutions rarely affected the course or content of undergraduate education. (Such was the case with the classes of S. F. B. Morse at New York University and with the Yale Art School founded in 1865.) What was exceptional in the college education of the day was any consideration of the history or appreciation of art. Some attention to the monuments of the ancient world was occasionally paid by a course in Greek or Latin, but seldom elsewhere. History, as Professor Gurney of Harvard complained in 1874, was approached only from the political and legal sides: Aesthetics was ignored. Charles Eliot Norton seems to have regarded the rectorial address delivered by John Stuart Mill in 1867, at the University of St. Andrews,

FINE ARTS

as the catalyst. In his address, according to Norton, Mill advocated along with intellectual and moral education, "the study of poetry and art" — "the education of the feelings and the cultivation of the beautiful" as "needful to the completeness of the human being." Startling as this idea seems to have been to many in charge of higher education, it met with sympathetic response in certain quarters on this side of the Atlantic. Seven years later (1874) Harvard established the Chair of Fine Arts to which Charles Eliot Norton was called.

Oberlin had already responded to the growing awareness that the arts were an essential humanistic study which the teachings of Ruskin and the championship of Mill and others were bringing about, by introducing into the work of the senior year a one-term course called Lectures on Art. This was done in 1871, three years before Norton inaugurated at Harvard his course entitled, *The History of Fine Arts as Connected with Literature*. At that time the undergraduate work at Oberlin was handled in three curricular units, the so-called College, Scientific, and Ladies Courses; four years later these units were called the Classical, the Philosophical and the Literary Courses. The new art course was a part of the instruction in all three units. In 1878 it assumed the more descriptive title of *Lectures on Architecture, Sculpture, Painting, and Music*. The lectures were given by various members of the faculty. Charles H. Churchill, then Professor of Mathematics and Natural Philosophy, and later of Physics and Astronomy, always gave the lectures on architecture. The others varied. President Fairchild, whose field was theology and moral philosophy, gave at one time or another the lectures on sculpture, on painting and on poetry, which was sometimes included. Little is known about the content of these lectures, but the cultivation of taste was certainly one of their ends as it was with Norton's. "These lectures cannot, of course, graft upon the mind a keen and true esthetic taste; nor can they impart that full culture which a lifetime devoted to art can give. But they are able to map the realm of art, and to furnish a compass that will guide to its remotest confines. The dormant sensibilities may be aroused and the love of the beautiful enlightened and intensified." This is the grandiloquent endorsement of the course printed in the College paper by one of its editors in 1879.

After nineteen years, however, *Lectures on Art* seems to have outlived its usefulness. Students were seeking a different kind of instruction. It was dropped in 1891 and Mrs. Johnston, Professor of History, first offered her one-semester course in renaissance art (Italian painting) "historically studied with lectures illustrated by photographs." In 1894

BULLETIN

she added a similar one in medieval architecture and in 1899 one in Dutch painting. The three could be taken separately, or as a year course of two hours. In the meantime, Charles B. Martin, Professor of Greek, introduced a year course (2 hours) in the history of Greek sculpture (1893) and a similar one in ancient art (1895). By the late nineties, then, five courses in the history of art, two in drawing (for credit), and a course in aesthetics, first offered by the Philosophy Department in 1891, were available for those who cared to elect them. The moralizing essay on the value of art, with quotations from Ruskin thick as currants in a Christmas bun, which had been a staple in the college paper for over three decades, disappears. The study of art had become an accepted part of education in Oberlin. This attitude did not prevail at Yale College, always the measuring stick in the early days of Oberlin, until the time of the First World War. The acceptance of this point of view in Oberlin was due in large measure to the efforts of Mrs. Johnston, Mr. Martin and Miss Oakes.

Adelia H. Field Johnston, like many of the early faculty, was a graduate of the college and looked upon Oberlin as a cause. She completed the Ladies Course in 1856. Between that date and her return in 1870 as "Principal of the Ladies Department" she had been married and widowed, had spent a year studying with the distinguished Latin teacher Dr. Samuel Taylor of Phillips Academy, Andover, and had held both teaching and administration positions in various schools. The eighteen months immediately preceding her return she had spent in Germany. Her object had been the study of the language, but the real fruits of her months abroad had been an enlargement of her knowledge of history and of art. She had consented to take the principalship or deanship, as it was later called, on condition that she might also teach. This right was automatically restricted to the Ladies Course. The subject was history. A born teacher, Mrs. Johnston soon had men asking to enroll in her classes, and before long she was teaching in the College proper, the first woman to do so in Oberlin, as she was later the first woman to hold a professorship. Her interest in art was felt immediately, for it is certainly more than a coincidence that the Lectures on Art were introduced a year after her arrival. Occasionally she would interrupt her history lectures to talk about the European art galleries, artists, and art. "A fortnight of these lectures would do more to refine and cultivate any class than a 12 months devoted . . . to mathematics, or the loftiest strains of Virgil and Horace," wrote an enthusiastic student in 1886, following one of these "rare treats" as they were called.

For the teaching of art Mrs. Johnston had no special training, but she brought to it the fruits of private study, an intimate acquaintance with the monuments through many visits abroad, and enthusiasm. With no props other than a few mediocre photographs, she created the atmosphere of "You Were There." "We cannot tell whether or not, in coming years, it will be our good fortune to become travellers over the earth, and see for ourselves the masterpieces which are stored in the galleries of the old world. . . . But no one of those who have listened to Mrs. Johnston's vivid descriptions . . . will ever feel in the future that he is altogether a stranger or friendless among these scenes," wrote the same student quoted above. She also brought a discerning eye. At a time when most people, even art critics, were seeing only the purple cows in Impressionist painting, she recognized its basic realism, as the often-told story of the pink haystacks reveals. It is perhaps worth retelling here to illustrate her dialectics as well as the acuteness of her eye. Through the exhibition at the Columbian Exposition of 1893, the attention of the American public at large was first drawn to the Impressionist School. Students at the dormitory table over which Mrs. Johnston presided that autumn were merrily ridiculing the pink haystacks they had seen. She brought them up short on two points: the integrity of the artist and the actuality of his vision. These men were honest, the story of her discourse goes, and they were experts. They had trained themselves to see effects not apparent to the casual observer. She had never seen a pink haystack but she had seen enough of atmospheric effects to believe such a phenomenon possible. It should be tested. Turning to the two boys who lived on the edge of town and each morning crossed the campus where the meadow grass had been raked into stacks, she said, "Watch the light, when the haystacks are pink, let us know." The weeks passed. On a frosty morning in midwinter, the boys rushed in, "Mrs. Johnston, come, the haystacks are pink this morning!"

Notebooks exist from these early days indicating that Mrs. Johnston's classroom method in art was straight exposition. In Italian Painting the artists were differentiated according to schools and according to individual interests — form, aerial effects, color, etc. The underlying point of view was that of the Renaissance itself: art "progresses" as foreshortening and perspective are mastered, a point of view which was still common in courses on renaissance art thirty years later. The same expository method was used in Medieval Architecture. For the first three years *Architecture, Gothic and Renaissance* by T. Roger Smith was assigned as a text. As soon as the Perry Prints were available, they were

BULLETIN

attached to the lecture notes. Although the substance of these notes might seem slight to a student today, many a man and woman acquired a life-long interest in architecture from this introduction.

The words "illustrated with photographs" in the first description of Mrs. Johnston's course suggests that the Lectures on Art were not illustrated, or, at least, that the illustrations were few. There was no money for such things in the poverty-ridden Oberlin of that day. By 1896, when Harvard had over 24,000 photographs, it is doubtful if Oberlin had more than 1500, though both institutions began their collections at about the same time. Nevertheless by charm and perseverance Mrs. Johnston had been doing her best. She persuaded friends to make donations — the first gift of this kind came in the late seventies from Dudley Peter Allen while he was a student at the Harvard Medical School. Student organizations were hypnotized into allocating funds, as happened with the Mock Convention proceeds in 1880, but the steadiest source of all was lectures. Mrs. Johnston was a brilliant and accomplished public lecturer. There were always those who were ready to pay money to hear her. This talent was at the disposal of any good cause, from the baseball team that wanted to hire extra coaching to the town fire department that needed a new span of horses. But the cause for which she most willingly mounted the platform was the purchase of photographs. With this object in view she announced in 1893 a series of twelve lectures on painting. Two hundred townspeople attended them. On other occasions, returning from Europe with a packet of photographs in her luggage, she hung them on the walls of Sturges, and again for a consideration gave a gallery talk. The money collected bought more photographs or defrayed the cost of mounting those on hand. This practice led to the large biennial exhibitions of photographs accompanied by a lecture series which became a major cultural event shortly after the turn of the century. In 1904 seven hundred people from Oberlin and the surrounding towns attended the series of ten lectures. The exhibition of 1906, the last to be held, included, besides photographs, Japanese woodcuts and some etchings and engravings sent out from Keppel's through the good offices of Dr. Allen. Into the planning and installation of these large exhibitions Mr. Martin threw all of his energy, for he was likewise interested in assembling teaching materials. In his classes he initiated the laboratory fee, which was used for necessary equipment. But for all of this ingenuity and "it's dogged as does it," the art material in 1918, when the first majors were offered, consisted of merely 5000 photographs, 10,000 slides, and 2000 books. This material, which is steadily

FINE ARTS

increasing, now stands at about 34,500 photographs, 20,000 books, and over 100,000 slides.

Charles Beebe Martin was born in Egypt of missionary parents in 1857. From his tenth year he lived in Oberlin, graduating from the College in 1876 and from the Theological Seminary in 1881. Whatever their later specialty a Bachelor of Divinity degree had been almost standard equipment for the early faculty of Oberlin. Mr. Martin followed that tradition. In 1882 he was appointed Tutor of Greek and Latin in the Preparatory Department. Ten years later, when he proposed the course in Greek sculpture, he was Professor of Classical Archaeology and Language in the College. The course in Greek sculpture was not the first offering in the art of Greece. A brief consideration of this had been included in the third term of Sophomore Greek since 1878, and in 1890, W. G. Frost, Professor of Greek, had offered a course in Pausanias, *An Introduction to the Study of Archaeology and the Fine Arts*. It was characteristic of Mr. Martin that, his proposed course having been approved, he returned for special study to the University of Berlin, where he had been a student for two years in the eighties, attending, among others, the lectures of Mommsen and Furtwaengler. This time he took the course and seminar of Reinhard Kekule, whose specialty was Greek sculpture, and in the spring accompanied Doerpfeld on his annual tour through the Peloponnesus. He made further European trips in preparation for his course in ancient art. Mr. Martin never engaged in original scholarship, as did Marquand and Frothingham at Princeton from the founding of the art department there in 1882, but he insisted on a first-hand knowledge of everything he taught.

From their inception until 1908, the courses in Greek sculpture and ancient art, usually given in alternate years, were accompanied by a second called *Explanations of Selected Monuments of Greek (or Ancient) Art* consisting of a weekly lecture with the aid of the stereopticon. These lectures, which carried no credit, were open to all but were required of those who elected either of the other two courses. Gardner's *Handbook of Greek Sculpture* was used as a text in the sculpture course for a year or two; after that, there was a reading list in both courses. Many an undergraduate staggered a little when he discovered the unmentioned assumption that part of this reading would be done in German or French. University Prints were purchased by the student when they became available.

A course with Mr. Martin was always regarded as an experience. Famous for his biting wit and exacting ways, stories about him snow-

BULLETIN

ballled from one student generation to the next. One such concerned his punctiliousness about starting and stopping classes on time: many a class at the end of the hour was left to imagine the conclusion of the final sentence. In the teaching of art, he kept abreast of the latest archaeological findings and theories and constantly brought them to the attention of his students, but he put his best efforts into training the eye to see. One who took his courses in the last years of his teaching recalls the ingenious, seemingly irrelevant questions by which he forced the startled student to look at the work of art directly, freshly, and in detail. This was not always done gently, for he did not suffer fools gladly. The outlines of a Greek statue were sometimes seared on the memory by his sarcasm.

Mr. Martin's own response to art was direct and strongly emotional. What he liked, he loved. Oddly enough the emotion was never put into words, but it existed in the classroom like a presence and probably affected the student more profoundly than if it had been articulated.

From the beginning in 1891 until her retirement in 1907, Mrs. Johnston's art courses were offered in the History Department. Mr. Martin's, after the first year, were listed under the Department of Classical Archaeology. To the offerings of this department in 1899 were added two one-term courses, Roman Private Life and Pompeian Archaeology, both taught by the professor of Latin. They were taken over by the Latin Department in 1913. With Mrs. Johnston's retirement in 1907 the Department of Classical Archaeology became Art and Archaeology. During the next five years the offerings changed frequently. Among these offerings were four one-hour one-semester courses: Egyptian Art, Rembrandt, Michelangelo, and Raphael; a one-hour, one-year course in Greek architecture; and a two-hour one-year course called Art in Italy.

In 1912 the Department of Fine Arts was organized with four historical courses, each two hours for a year: Greek Sculpture, Ancient Art, Architecture and Sculpture in Italy, all taught by Mr. Martin, who was still Professor of Greek and giving half his time to that subject. In this department were also included the studio courses, now grouped in various categories. Most of these courses were taught by Miss Eva M. Oakes.

Miss Oakes came to Oberlin in 1894, the year following Miss Fairchild's death, to take charge of the "Art School" in which she herself had studied in 1885-86. Of the intervening eight years she had spent four teaching in Virginia and Pennsylvania, and four studying at the

FINE ARTS

Art Students League in New York. Thus she was trained in the same tradition as Miss Fairchild and most of her assistants. Of all her instructors at the League, Miss Oakes felt the greatest admiration for and indebtedness to William M. Chase. In the 99th year of her life, when the chambers of memory were filling with shadows, her classes with him and his praise of her drawing and charcoal work were still sharp and clear.

It was Miss Oakes' announced intention as head of the school to continue the quasi-professional tradition of the previous decade. She duplicated as far as possible the basic training obtained at the Art Students League of New York in order to prepare the "successful student" to enter the League's advanced classes or, as it was later phrased, "the best art schools." Sidney Dickinson once said that the instruction he received here in 1908 compared favorably with that of the League. But as early as 1900 the emphasis began to shift from the training of the future artist to the instruction of the public school art teacher and the liberal arts undergraduate. In her quiet, deliberate way Miss Oakes met the needs of the student as she saw them. Already in the nineties she had added a second term of drawing for College students. This soon became three semester courses. In 1908 a course in water color was added to the college electives, and in 1910 one in design. By that time ten semester hours in studio could be taken for college credit. During the same period she developed a course for art teachers in the public schools. A one-year course of this nature was offered in 1898. After a year spent at Teachers College, Columbia, in 1902-3, Miss Oakes expanded it into a two year course. It was further elaborated in 1910 into a two-year normal course open only to students who could fulfill college entrance requirements. It could be combined with Public School Music into a three-year course. To handle the extra classes and to teach design Miss Oakes acquired an assistant that year. From this time forward there were never less than two teaching the practice of art.

The next step was taken in 1912, when the Department of Drawing and Painting, heretofore loosely attached to the College, was absorbed into the Department of Fine Arts.

In this new organization studio work was classified in three ways: Studio Courses, the Normal Art Course, now called Teacher's Course in Art Education, and General Art Work. The studio courses were of two kinds: those in which studio work comprised the principal part as before and those in which theory was combined with practice. There were two of the latter, both new, one in pictorial composition and the other, in

BULLETIN

form, light and shade, which was looked upon as preliminary and prerequisite to all others. Credit in the first group was still limited to ten semester hours, but the two new courses could be taken in addition, thus increasing the credit in the practice of art to almost fourteen hours. The Teacher's Course in Art Education combined technical training with college courses in art, history, and education. This work could be covered in two years for a certificate or in five years for an A.B. and a special diploma. The General Art Work had now become instruction for students without college-entrance preparation. Despite its attraction it was probably a mistake that the Teachers Course was allowed to continue in a department that had become an integral part of the College. Some of the work introduced in 1910 with an eye to the primary teacher, included paper construction work, basketry, blackboard cut-outs, etc. No college credit was ever allowed for this nor for the other specialized instruction, yet its presence seemed to tarnish the reputation of all practical art work. The tarnish remained even after such instruction was discontinued, as it was in 1918. For some years after the major in the practice of art was initiated, though it offered a well-balanced combination of basic studio work and history of art courses, and was immediately popular, it was looked upon as not quite intellectually respectable. This is fortunately no longer true.

Since 1887, when the general arts course became an elective, there had been no art requirement. A general requirement in the "appreciation of art" was introduced in 1910. This could be met by the election of two semester-hours in the Department of Art and Archaeology, by Appreciation of Music, or by Aesthetics. The preliminary studio course was included in this list in 1913.

In 1912, then, Oberlin had an art requirement and a department of fine arts offering courses in studio work and in the history of ancient and renaissance art. In the history of art courses 228 students were enrolled, in the studio courses 90. In 1898 there had been 147 in the history courses and about 100 in Drawing and Painting. In 1918 these numbers were 249 in History and 153 in Studio; in 1938 they had increased to 538 in History and 314 in Studio. For the present year the numbers stand at 543 in History and 251 in Studio.

In 1912 Oberlin also had an Art Association, founded that year for the purpose of increasing the number of art lectures and of bringing exhibitions of original works of art to the campus. So great was the interest that within a few months the membership from College and community numbered 250. Exhibitions of original works of art had

been rare in the past, but the number of distinguished outside lecturers had steadily increased. It had been one of the means by which the College stimulated and maintained the interest in art. Among the names on the old rosters are those of André Michel, W. H. Goodyear, Kenyon Cox, Lorado Taft, and James Breasted. Lawrence Binyon of the British Museum was the first lecturer brought under the new auspices, probably as distinguished a scholar as could have been secured at that time. The first exhibition, on the other hand, was that of a modest private collection in which the most notable items were some drawings by Rosa Bonheur and a painting by that forgotten tonalist T. Bruce Crane. The Association existed until after the Baldwin Lecture Fund was established in 1928.

What the College lacked in 1912 was an art building and museum, an endowment which would admit of a full time professor in the history of art and a major. All these were added within six years.

Mrs. Johnston looked upon her teaching as her pleasure, but upon the deanship as her work, and she took her work seriously. To this Paul Cravath bore witty testimony when, at an alumni banquet in New York, he introduced her as, "the queenly despot who ruled over our hearts, and the affairs of our hearts and the affairs of our sweethearts." In 1900 she felt it time to abdicate, to devote her last years to teaching. An additional reason she gave in asking to be relieved of the duties of deanship was the following: "I propose to attempt the raising of funds for an Art Building, not that Oberlin will ever have a picture gallery. She needs much more a collection of casts and photographs that will illustrate the history of classical, medieval, and modern art. Such a building should have at least two lecture rooms, where the material gathered in the building could be easily and successfully handled." When the Allen Memorial Art Building opened in 1917, seven years after Mrs. Johnston's death, it had two lecture rooms and a sculpture court containing a collection of casts of classical and renaissance sculpture. It also had a picture gallery, a library, and a studio annex. The Art Building cannot be credited directly to Mrs. Johnston's efforts but, "her friends became the friends of Oberlin" as the tablet in the cloister court reads and her long and close friendship with the Allen family cannot be discounted.

An art building or an art gallery was not a new idea in Oberlin; the desirability or need of one had been mentioned off and on for many years. An undergraduate writing in the *Students' Monthly* of 1860 laments the lack of a "gallery of art" — a place to take visiting guests as well as a "place which we may visit and grow better and more in love

BULLETIN

with that which refines us." This sounds like the manifesto of the Art Association founded at Williams in 1858, "We want a good collection of paintings which shall furnish food for thought, and give lessons in refinement." The Williams boys were afraid lest "with only mountains and bears for our companions" they become unfit "for refined society." The pious Oberlin student was thinking not of "society" but of that which "makes us love God, and nature, and our fellow man better." To bring about this moral euphoria he was prepared to place his faith in the paintings of the local artists, especially, perhaps, in the portraits of his professors, of which four had just been commissioned from Alonzo Pease, "to make the beginnings of a painting gallery." The Musical Union had allocated the proceeds from its commencement concert to this purpose.

Preceding the erection of Sturges Hall in the early eighties there was a flurry of talk about an art gallery, and according to one plan Sturges was to have been constructed with the rooms of the ladies' societies on the first floor and an art gallery on the second. As used then, the term "art gallery" meant a place where photographs and reproductions of art monuments could be displayed, just as the "collection of paintings" at Williams meant a collection of engravings after Landseer, Raphael, Turner, Murillo, etc., along with an occasional original. A collection of casts of Greek and Roman sculpture put together during the 1870's comprised the "gallery" at Amherst College.

While Mrs. Johnston didn't conceive, at least in 1900, of Oberlin having an art building that would house original works of art, Mr. Martin was more sanguine. In 1902 he proposed a building that would not only make accessible the teaching material assembled but also provide space for a library and for displaying works of art. That year Oberlin had received the gift of a Roman marble head. His interest in acquiring original works was emphasized again in 1909, when he suggested that of the sum proposed for an art building, one third be used for a simple fire-proof structure and that the income from the remaining two-thirds be used to add to the collections. By this time Oberlin had a collection. In 1904 she received the Olney bequest. This heterogeneous accumulation of paintings, *objets d'art*, and curios might seem a curator's nightmare, but it performed a great service for Oberlin. It dramatized the need of an art building and museum, and it invited other gifts. It possessed another asset any recipient would prize: it came without strings. As a result only the best items have been retained in the permanent collection. The remainder are being disposed of, and the

FINE ARTS

funds so obtained being used to purchase objects of superior quality to which the name of Olney is attached.

For lack of a place to exhibit it, the collection was left in Cleveland until 1908. In that year it was installed in a room contrived by throwing together part of the fifth and sixth levels of the stacks in the newly completed Carnegie Library. From the first this was recognized as a temporary arrangement, for the library could ill afford the loss of space which in any case was inadequate for displaying the objects to advantage.

By the beginning of 1914 money had been pledged to insure the erection of an art building that would serve for "exhibitions and museum purposes and for classes in drawing and painting and the history and appreciation of art." The building as erected was not the product of these pledges. It was the gift of Mrs. Allen in memory of her husband, Dr. Dudley Peter Allen, who died on January 6, 1915. To the generosity of Mrs. Allen (later Mrs. F. F. Prentiss) the Art Department owes not only the original building but the extension built in 1938, many superior works of art, and much of its endowment. To Dr. Allen's will it owes its professorship — the Adelia H. Field Johnston Endowment for Instruction in the History and Appreciation of Art.

To this professorship and the attraction of a new building and museum the Department owes Clarence Ward. Under his guidance the majors in the history of art and in the practice of art were launched in 1918. But Mr. Ward was as much, perhaps more, interested in enriching the life and broadening the vision of the undergraduate whose primary interest lay in other fields. In his thirty-three years as Head of the Department he proved himself to be not only one of the foremost art teachers of his generation, but a practical visionary who could conceive and build a noble structure on the foundations already laid.

Laurine M. Bongiorno

*The
E. Lotte Franzos
Bequest*



On the following pages of the *Bulletin* are listed the major objects received early this year from the estate of Mrs. Elisabeth Lotte Franzos of Washington, D.C. Mrs. Franzos knew the museum well through her friends in Oberlin and understood its needs and aims. Thanks to her donation, which includes paintings, prints, drawings, sculpture and decorative arts, as well as a superb collection of art books, the museum now counts the late Mrs. Franzos among its most generous patrons.

Several of the outstanding items in the bequest are here illustrated: Kokoschka's early double portrait, *Sposalizio*, of the Viennese journalist, E. A. Reinhardt, and his wife, now on loan to the great Kokoschka retrospective exhibition in Munich; an oil by the French Nabi painter, Félix Vallotton, *La Foule*; a marble sculpture of a youth by the Belgian, George Minne; and a still life by the Austrian painter, Anton Faistauer, the latter two artists rarely seen in American museum collections.

BEQUEST

Frau Lotte, as she was called by her friends, was born Elisabeth Lotte Rapp in 1881 in Erfurt, Germany. As a young girl, gifted with an enthusiastic yet discriminating mind, she travelled extensively in Italy and France. In 1904 she married Dr. Emil Franzos, a young lawyer, later a successful corporation lawyer, and a man of great culture. His mother was the translator of Lafcadio Hearn, his sister a well-known interpreter of Scandinavian writers. The Franzos home in Vienna was a gathering place for artists, writers, and men of politics. Both had a flair for recognizing undiscovered talent. They became interested in Kokoschka when he was a young rebel, the laughing stock of arch-conservative Vienna. Frau Lotte's portrait by Kokoschka* hangs in the Phillips Gallery in Washington. The artist did not paint a photographic resemblance, but with a much deeper insight he created a symbol of her melancholy charm.

In Vienna she studied art history with Max Dvorak and painting with Johannes Itten. Recognizing her limitations, she dropped practicing art completely, but she never tired of studying and enjoying everything which seemed to be beautiful to her discriminating eyes. To visit a museum or exhibition with a person of her exquisite taste, sure by instinct and training, was an extraordinary experience.

Her brother, Dr. Franz Rapp, a student of Furtwängler and a well-known art historian, was the director of the Munich Theatre Museum. He lectured in Oberlin on two different occasions. After her husband died, Mrs. Franzos came to America in 1934 and lived with her friend, Dr. Lucile Dooley, in Washington, D.C.

The Allen Art Museum is grateful to the memory of Elisabeth Lotte Franzos and to her Oberlin friends who suggested to her that she bequeath her collection to Oberlin College.

R. J.

* Reproduced on the opposite page, by courtesy of the Phillips Gallery



Oskar Kokoschka, *Sposalizio*

Oberlin



Félix Vallotton, *La Foule*

Oberlin



Anton Faistauer, *Still Life*

Oberlin



George Minne, *Youth*

Oberlin

Library Report

One of the goals of the art library is the acquisition of scholarly periodicals. In the past year, our outstanding purchase in this category is *Dedalo*, the 14 volumes published in Milan and Rome from 1920 through 1933.

Among the most interesting additions to the library have been the following:

Albrecht Dürer's *De Urbibus* (Paris, 1535), *Symmetria Corporis* (Paris, 1557), and *Institutiones Geometricae* (Paris, 1535) — splendidly printed works and essential for the understanding of sixteenth century figure proportion, perspective and architecture.

Jean Haudicquer de Blancourt's *De L'Art De La Verrerie* (Paris, 1697) — a French translation of what was perhaps the most significant book on stained glass since the eleventh century work by Theophilus, who was also called Rugerus, and whose book appears in several editions in our library. The original *De l'Art de la Verrerie* was entitled *L'Arte Vitrararia* and was written in 1612 by Antonio Neri and published in Florence. Another edition of this work acquired this year is Johann Kunckel's *Ars Vitrararia*, published in German at Amsterdam and Danzig in 1679.

Paul Decker, the Younger's *Gothic Architecture Decorated* (London, 1759) — supplementing our holdings in this subject which include Sir William Chambers' *Decorative Part of Civil Architecture* (London, 1825), Wendel Dietterlin's *Architectura* (Nurnberg, 1598), Robert Morris' *Architecture Improved* (London, 1757), and many others.

Jean François Nicéron's *Thaumaturgus Opticus* (Paris, 1646), Giovanni de Rinaldi's *Il Mostruosissimo Mostro* (Venice, 1592), Fulvio Pellegrino Morato's *Significato de i Colori e de ' Mazzolli* (Venice, 1595), and Sicillo Araldo's *Trattato de i Colori Nelle Arme* — all important to any study of the great seventeenth century developments in painting and architecture. The Araldo work was first written as a manuscript about 1450, later printed in many editions.

Didier François d'Arclais de Montamy's *Traité des Couleurs pour la Peinture en Email et sur la Porcelaine* (Paris, 1765) — one of the earliest treatises on colour, first published about 1532.

Hendrik Hondius' *Institutio Artis Perspectivae*, printed in Amsterdam, about 1622 — the Dutch classic on perspective.

While the book collection grows richer and stronger every year, the Allen Art Museum library faces a problem which is urgent and critical.

ANNOUNCEMENTS

It is the familiar problem of lack of space, and it is a serious one. The number of catalogued books in the art library, as reported July 1, 1957, was 19,222. The new accessions have varied in number from 875 in 1951-52 to 448 in 1953-54, but the trend is for this number to increase and the average per year is 550 new catalogued books. This does not include the museum bulletins, sales and exhibition catalogues and pamphlet material which for the most part are not catalogued.

Meanwhile, the stacks are carrying a load of ten books for each foot of shelf space. This situation not only makes ludicrous any attempt to plan room for expansion; in some areas, it makes shelving impossible.

The collection of mounted photographs, including color and black-and-white reproductions in all sizes, is now over 34,000. These reproductions are housed in open bins which accumulate a great deal of dust. Some of the bins are packed so full that it is almost impossible to remove any reproduction without emptying the whole bin — and even that involves a struggle. Metal office files would solve much of this problem, but there is no room in the library area for them.

These problems, of course, will not affect the museum and department policy of continuing to acquire valuable and necessary material for the library collection, but they do make use of the library increasingly difficult.

Jeanne Barwis Lopez

Announcements

Friends of Art

Friends of Art at their fourth annual acquisition party on January 9 voted to purchase for the museum collection a water color by Egon Schiele, *Black Girl*, and a drawing by Jean-Baptiste Carpeaux, *Burial of Atala*, a subject from Chateaubriand's story, "Atala, ou les amours de deux sauvages dans le désert," published in 1801.

Dr. Josua Bruyn of the University of Utrecht gave a lecture on "The Fountain of Life: a van Eyck Problem" on Thursday, February 20. An article by Dr. Bruyn on the Oberlin painting of the *Fountain of Life* will appear in the next issue of the *Bulletin*.

Following Dr. Bruyn's lecture and a members' tea in the Print Room, Prof. Forbes Whiteside spoke in the gallery on the current exhibition, "Sculpture: 1950-1958."

BULLETIN

Baldwin Seminar

Two public lectures entitled "Style and Fashion: the Gothic Formula" and "Style and Discovery: Light in 15th Century Painting" were given on April 14 and 25 by E. H. Gombrich as part of his Baldwin Seminar on "The Concept of Style in the History of Art."

Staff and Faculty Notes

Paul Arnold was represented by *Bouquet* at the Pasadena Art Museum National Print Exhibition, March 7-April 13 and at the second National Print Exhibition of the Silvermine Guild of Artists, March 2-22; by *Bullfight II* in the eighteen month circuit exhibition of the American Colorprint Society, and at the Thirty-first Annual Exhibition of the Ohio Printmakers, Dayton, March 22-April 20. He acted as juror for the Cleveland May Show, April 16-18 and for the Bowling Green Student Exhibition, May 2.

Richard Buck, Chief Conservator of the Intermuseum Conservation Association, has been appointed Lecturer in Fine Arts.

Edward Capps, Jr., attended the meeting of the Managing Committee of the American School of Classical Studies at Athens in New York on May 10. This summer he will do some work at Corinth and travel extensively in Italy and Greece.

Chloe Hamilton has received the Adelia A. Field Johnston Fellowship which she will use for study in New York and in Europe from January to September, 1959. This August she will travel to Munich via Brussels and Frankfurt to attend the exhibition of rococo art.

Charles P. Parkhurst has been elected president of the College Art Association for two years. He gave a paper on "Rubens and Aguilonius" at the meetings of the College Art Association in January.

Margaret Schauffler will spend part of the summer at the Boston Museum of Fine Arts pursuing her studies in Indian and Chinese art.

Delbert Spurlock joined the staff of the Intermuseum Conservation Association on a half time basis beginning March first. Mr. Spurlock now serves both the Museum and the Intermuseum Laboratory as Technical Assistant.

On invitation from the Canadian Government *Wolfgang Stechow* gave a lecture entitled, "History of the Winter Landscape," in both

LOANS

Montreal and Ottawa at the end of February. On March 14 he lectured on "Dutch Landscape Painting, 1600-1640" at the Indianapolis Museum of Art in connection with an exhibition there, and on April 1 he lectured on the "Foundations of Dutch Seventeenth Century Painting" at the College of Christ the King, London, Ontario.

Forbes Whiteside was represented by a painting in the Sixty-eighth Annual Exhibition of the University of Nebraska Art Galleries, March 2-30. Another painting was sent to Seoul, Korea, as part of a program for exchange of art sponsored by the University of Minnesota. This summer he will work in Mexico on a grant-in-aid.

Loans to Museums and Institutions

Victor Dubreuil, *Is It Real?*

To the Atlanta Art Association, Atlanta

Exhibition: "Still Life Paintings from the XVI Century to the Present," January 10-29, 1958. Cat. no. 56, and

To the Contemporary Arts Museum, Houston

Exhibition: "Collage International from Picasso to the Present," February 27 - April 6, 1958.

Oskar Kokoschka, *Sposalizio*

To the Haus der Kunst, Munich

Exhibition: "Oskar Kokoschka," March 14 - May 11, 1958.
Cat. no. 28, repro.

William Merritt Chase, *Still Life*

To the Toledo Museum of Art, Toledo, Ohio

Exhibition: "Chase and Hawthorne, Two American Teachers," December, 1957.

E. L. Kirchner, *Self Portrait as a Soldier*

To the North Carolina Museum of Art, Raleigh

Exhibition: "E. L. Kirchner, German Expressionist," January 10 - February 9, 1958. Cat. no. 23.

Etruscan, *Warrior*, bronze; and Etruscan mirror, bronze

To the Walters Art Gallery, Baltimore

Exhibition: "The Etruscans: Artists of Early Italy," March 16 - May 4, 1958.

BULLETIN

Jan van Goyen, *Landscape*,
Giuseppe Bazzani, *Death of Sapphira*

To the University of Kansas Museum of Art, Lawrence, Kansas
Exhibition: "Masterworks from University and College Art Collections," February 22-March 30, 1958. Cat. nos. 74 (repro.), 73.

Claude Monet, *Jardin de l'Infante*, Louvre

To the Society of the Four Arts, Palm Beach
Exhibition: "Claude Monet," January 3-February 2, 1958.

Russian, *Nativity*,

Luca Giordano, *Christ Driving the Money-Changers from the Temple*

To the Georgia Museum of Art, University of Georgia, Athens
Exhibition: "Dedication Exhibition," January 28-February 28, 1958. Cat. nos. 87, 80.

Edgar Degas, *Dancers*, drawing; *Dancer at Rest*, bronze

To the Los Angeles County Museum
Exhibition: "Edgar Hilaire Germain Degas," March, 1958. Cat. nos. 69, 102 (repro.).

Sir Joshua Reynolds, *The Strawberry Girl*

To the Columbus Gallery of Fine Arts, Columbus, Ohio
Exhibition: "Sir Joshua Reynolds and his American Contemporaries," January 30-March 2, 1958. Cat. no. 13.

Paul Klee, *Die Paukenorgel*

To the University Art Gallery, University of Minnesota, Minneapolis
Exhibition: "Music and Art," April 4-May 18, 1958.

Joos de Momper, *A Mountain Landscape*

To the Akron Art Institute, Akron, Ohio
Exhibition: "Painting of the Month: Masterpiece Series," February, 1958.

Esaias van de Velde, *Summer Landscape (Road to Emmaus)*

To the John Herron Art Museum, Indianapolis, February 14-March 23, 1958; and

To the Fine Arts Gallery, San Diego, California, April 11-May 18, 1958.

Exhibition: "The Young Rembrandt and his Times." Cat. no. 34, repro.

Catalogue of Recent Additions

PAINTINGS

Jacopo Ligozzi, Italian, c. 1547-1626.

Christ at Gethsemane, portable altar in carrying case. Signed and dated 1608 lower left.

Oil on copper, $10\frac{1}{2} \times 6\frac{1}{4}$ in.; H. of altar, 23 in.

R. T. Miller, Jr. Fund (58.1)

Esaias van de Velde, Dutch, 1590-1630. *Summer Landscape (Road to Emmaus)*, ca. 1612-14. Signed lower right.

Oil on panel, $8\frac{1}{8} \times 12\frac{1}{16}$ in.

R. T. Miller, Jr. Fund (58.42)

Gustave Courbet, French, 1819-1877. *Chateau de Chillon*, 1872 or 1873. Signed and dated lower left.

Oil on canvas, $25\frac{1}{2} \times 31\frac{1}{16}$ in.

R. T. Miller, Jr. Fund (58.47)

Oskar Kokoschka, Austrian, 1886-. *Sposalizio*, 1912. Signed lower left.

Oil on canvas, $41\frac{1}{8} \times 24\frac{3}{4}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.51)

Carl Moll, Austrian, 1861-1945. *Frühling in Kahlenbergerdorf*. Signed lower right.

Oil on panel, $13\frac{3}{8} \times 14\frac{3}{16}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.52)

Carl Moll, Austrian, 1861-1945. *River Landscape*, 1909. Signed and dated lower left.

Oil on panel, $9\frac{3}{4} \times 13\frac{1}{2}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.53)

Anton Faistauer, Austrian, 1887-1913. *Still Life*. Signed on back.

Oil on canvas board, $24\frac{1}{8} \times 17\frac{1}{8}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.54)

Polish, 18th century. *Portrait of a Boy*.

Painting on glass, $9\frac{1}{8} \times 7\frac{1}{16}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.55)

Polish, 18th century. *Portrait of a Girl*.

Painting on glass, $9\frac{1}{16} \times 7\frac{3}{8}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.56)

Félix Vallotton, French, 1865-1925. *La Foule*.

Oil on panel, $10\frac{1}{16} \times 13\frac{3}{4}$ in.

Gift of Elisabeth Lotte Franzos
Estate (58.57)

Austrian, 2nd half 15th century. *Man of Sorrows*.

Oil on panel, $18\frac{1}{8} \times 12\frac{3}{4}$ in. (sight)

Gift of Elisabeth Lotte Franzos
Estate (58.58)

Egon Schiele, Austrian, 1890-1918. *Black Girl*, 1911. Signed and dated lower left.

Watercolor and pencil on tan paper, $17\frac{1}{16} \times 12\frac{1}{16}$ in.

Friends of Art Fund (58.41)

Richard Diebenkorn, American, 1922-. *Woman by a Large Window*, 1957. Signed and dated lower left.

Oil on canvas, $70\frac{1}{8} \times 65$ in.

R. T. Miller, Jr. Fund (58.118)

BULLETIN

DRAWINGS

Jan van Goyen, Dutch, 1596-1656.
Cottage. Leaf from a sketch book,
1650.

Black chalk with wash, 100 x 159
mm.

R. T. Miller, Jr. Fund (58.40)

Gustav Klimt, Austrian, 1862-1918.

Reclining Girl. Signed lower right.
Pencil on paper, 562 x 363 mm.

Friends of Art Fund (58.39)

Jean-Baptiste Carpeaux, French,
1827-1875. *Burial of Atala*.

Pen and bistre on grey-blue paper,
172 x 222 mm.

Friends of Art Fund (58.43)

Oskar Kokoschka, Austrian, 1886-
Nude, ca. 1910. Signed lower
left.

Pencil and watercolor, 441 x 303 mm.
Gift of Elisabeth Lotte Franzos

Estate (58.61)

Max Mayrshofer, German, 1875 -
1950. *Figures*.

Charcoal, 169 x 343 mm.

Gift of Elisabeth Lotte Franzos
Estate (58.66)

Max Mayrshofer, German, 1875 -
1950. *Figures*.

Charcoal, 169 x 340 mm.

Gift of Elisabeth Lotte Franzos
Estate (58.67)

Karl S. Spitzweg, German, 1808-
1885. *Figure with Sword*.

Pencil, 224 x 205 mm.

Gift of Elisabeth Lotte Franzos
Estate (58.75)

PRINTS

Jackson Pollock, American, 1912-
1956. Untitled, plate printed on
both sides, ca. 1945.

Etching with ink, gouache, 11¹/₁₆ x
8¹/₁₆ in. (303 x 227 mm.)

R. T. Miller, Jr. Fund (58.48)

Eugène Carrière, French, 1849-1906.

Alphonse Daudet, 1893. D. 16.
Unnumbered impression. Dedic-
ation to Goncourt in pencil lower
right.

Lithograph, 395 x 304 mm.
R. T. Miller, Jr. Fund (58.38)

Forbes Whiteside, American, 1918 -.

Untitled, 1957.
Color lithograph, 8⁷/₈ x 15¹/₂ in. (225
x 403 mm.)

Mrs. F. F. Prentiss Fund (58.44)

Peter Takal, American, born in Ro-
mania, 1905 -. *City Roofs*, 1956.

Drypoint, 9³/₈ x 14¹/₂ in. (238 x 377
mm.)

Gift of the Cleveland Print Club
(58.116)

Peter Takal, American, born in Ro-
mania, 1905 -. *Trees and Fields*,
1957.

Lithograph, 9 x 15¹/₂ in. (228 x 385
mm.)

Gift of the Cleveland Print Club
(58.117)

Karl Stauffer-Bern, Swiss, 1857 -
1891. *Portrait of Ludwig Kühn*,
1886.

Etching, 9¹/₂ x 5³/₈ in. (250 x 137
mm.)

Gift of Elisabeth Lotte Franzos
Estate (58.72)

CATALOGUE

Ferdinand Schmutzer, Austrian,
1870-1928. *Figures in Interior*.
Etching, $8\frac{3}{16} \times 5\frac{5}{16}$ in. (208 x 132
mm.)
Gift of Elisabeth Lotte Franzos
Estate (58.73)

Ferdinand Schmutzer, Austrian,
1870-1928. *Dutch Beggar's Inn in
Edam*, 1897.
Etching, $11\frac{1}{16} \times 9\frac{1}{16}$ in. (297 x 246
mm.)
Gift of Elisabeth Lotte Franzos
Estate (58.74)

Rembrandt Harmensz van Rijn,
Dutch, 1606-1666. *The Stoning
of St. Stephen*, 1635. B. 97,
H. 125.
Etching, $3\frac{1}{16} \times 3\frac{3}{8}$ in. (97 x 86 mm.)
Gift of Elisabeth Lotte Franzos
Estate (58.85)

Albrecht Dürer, German, 1471-1528.
Madonna Nursing, 1519. B. 36,
M. 39.
Engraving, $4\frac{9}{16} \times 2\frac{7}{8}$ in. (116 x 74
mm.)
Gift of Elisabeth Lotte Franzos
Estate (58.86)

Albrecht Dürer, German, 1471-1528.
St. Christopher, 1521. B. 51,
M. 53.
Engraving, $4\frac{1}{16} \times 2\frac{1}{16}$ in. (104 x 74
mm.)
Gift of Elisabeth Lotte Franzos
Estate (58.87)

Arthur B. Davies, American, 1862-
1928. *Potentia*, 1920. Price 16.
Softground and aquatint, $4\frac{1}{8} \times 10\frac{1}{8}$
in. (105 x 257 mm.)
Gift of William M. Milliken (58.119)

Arthur B. Davies, American, 1862-
1928. *Maenads*, 1921. Price 31.
Aquatint, $8\frac{3}{4} \times 10\frac{1}{8}$ in. (197 x 275
mm.)
Gift of William M. Milliken (58.120)

French, Paris or Rouen, early 16th
century. Missale Ambrosianum,
two-column text printed in red and
black with handcolored woodcut
of Nativity, illuminated initial O.
Woodcut, $13 \times 8\frac{1}{8}$ in.
Gift of Frederick B. Artz (58.28)

English, Wynken de Worde, 1498.
Page from the Conversion of St.
Paul, from the Golden Legend of
Jacobus de Voragine. $10\frac{1}{8} \times 7\frac{7}{16}$
in.
Gift of Frederick B. Artz (58.30)

German, ca. 1500. Page from the
life of St. Lupus of Sens, from the
Golden Legend of Jacobus de Vor-
agine.
Woodcut, $13\frac{1}{16} \times 8\frac{3}{4}$ in.
Gift of Frederick B. Artz (58.31)

German, 1493. Cities of Rome and
Genoa (verso) from Nuremberg
Chronicle printed by Koberger.
Woodcut, $9\frac{7}{16} \times 2\frac{1}{4}$ in.
Gift of Frederick B. Artz (58.36)

Swiss, Matthäus Merian the Elder,
1593-1650. *View of London*, 1641.
Le Blanc 798.
Engraving, $8\frac{1}{4} \times 27\frac{7}{16}$ in.
Gift of Frederick B. Artz (58.37)

MANUSCRIPTS

Italian, 15th century. Page from an
Antiphonary.
Vellum, $15\frac{3}{8} \times 11\frac{1}{16}$ in.
Gift of Frederick B. Artz (58.2)

North Italian, 15th century. Page
from an Antiphonary.
Vellum, $21\frac{1}{16} \times 15\frac{1}{8}$ in.
Gift of Frederick B. Artz (58.3)

BULLETIN

Anglo-Norman, 1250 A.D. Page from a psalter, two gilt capitals and decorated right margin.

Vellum, $6\frac{3}{8} \times 4\frac{1}{16}$ in.
Gift of Frederick B. Artz (58.4)

German, 1645. Family tree with coats-of-arms.

Vellum, $10\frac{3}{4} \times 11\frac{1}{8}$ in.
Gift of Frederick B. Artz (58.5)

Franco-Flemish, late 15th century. *Coronation of the Virgin*, page from Book of Hours.

Vellum, $7\frac{1}{16} \times 5\frac{1}{8}$ in.
Gift of Frederick B. Artz (58.6)

Franco-Flemish, late 15th century. *St. Christopher*, page from Book of Hours.

Vellum, $6\frac{1}{16} \times 5\frac{5}{16}$ in.
Gift of Frederick B. Artz (58.7)

Franco-Flemish, late 15th century. *St. Julian the Martyr*, page from Book of Hours.

Vellum, $7\frac{1}{16} \times 4\frac{1}{16}$ in.
Gift of Frederick B. Artz (58.8)

Persian, 16th-17th century. Page from the Koran.

Paper, $14\frac{7}{8} \times 10\frac{15}{16}$ in.
Gift of Frederick B. Artz (58.9)

Persian, 2nd quarter 16th century. Page from a Shah-Nama (Book of Kings).

Vellum, $12\frac{1}{16} \times 8\frac{3}{4}$ in.
Gift of Frederick B. Artz (58.10)

German, 1140. Fragment of a liturgical manuscript.

Vellum, $4\frac{1}{2} \times 7\frac{3}{8}$ in.
Gift of Frederick B. Artz (58.11)

German, ca. 1500. Page from a Breviary.

Vellum, $7\frac{1}{16} \times 5$ in.
Gift of Frederick B. Artz (58.12)

Persian, ca. 1700. Page from the Koran.

Vellum, $6\frac{1}{2} \times 4\frac{1}{4}$ in.
Gift of Frederick B. Artz (58.13)

Indian, early 19th century. Page from an illuminated Sanskrit manuscript.

Vellum, $3\frac{1}{16} \times 6\frac{5}{8}$ in.
Gift of Frederick B. Artz (58.14)

Italian, ca. 1480. Page from a Book of Hours.

Vellum, $5\frac{3}{4} \times 3\frac{3}{4}$ in.
Gift of Frederick B. Artz (58.15)

Carolingian, 9th century. Double page from New Testament.

Vellum, $9\frac{3}{4} \times 7\frac{1}{4}$ in.
Gift of Frederick B. Artz (58.16)

Persian, 15th century. *Mongol Warriors*, page from a book.

Paper, $9\frac{3}{8} \times 5\frac{3}{16}$ in.
Gift of Frederick B. Artz (58.17)

Carolingian, 10th century. Page from a book of Homilies (Latin). Carolingian minuscules, rubrics in capitals and half-uncials.

Vellum, $10\frac{3}{4} \times 7\frac{3}{4}$ in.
Gift of Frederick B. Artz (58.18)

Italian, Monte Cassino, ca. 1100. Page with musical notation. Beneventan minuscule, colored and gilded capitals.

Vellum, $9\frac{3}{4} \times 7$ in.
Gift of Frederick B. Artz (58.19)

Byzantine, ca. 12th century. Page from a manuscript with Greek minuscule.

Vellum, $13\frac{1}{4} \times 8\frac{1}{2}$ in.
Gift of Frederick B. Artz (58.20)

Italian (?), ca. 1120. Page from a music manuscript.

Vellum, $10\frac{7}{8} \times 7\frac{3}{8}$ in.
Gift of Frederick B. Artz (58.21)

CATALOGUE

Italian, ca. 1360. Page from a choral book.

Vellum, $6\frac{1}{4} \times 4\frac{7}{8}$ in.

Gift of Frederick B. Artz (58.22)

French, 13th century. Page from a Book of Canon Law, miniature shows group of canons with bishop.

Vellum, $16 \times 10\frac{1}{2}$ in.

Gift of Frederick B. Artz (58.23)

French, 13th century. Page from concordance to the Vulgate Bible.

Vellum, $4\frac{1}{16} \times 3\frac{3}{8}$ in.

Gift of Frederick B. Artz (58.24)

Italian, ca. 1480. Page from the Epistles of Phalaris.

Vellum, $7\frac{3}{8} \times 5\frac{1}{16}$ in.

Gift of Frederick B. Artz (58.25)

Armenian, 18th century. Page from concordance table, illuminated.

Paper, $8\frac{7}{8} \times 6\frac{3}{8}$ in.

Gift of Frederick B. Artz (58.26)

French, ca. 1160. Page from an Antiphonary.

Vellum, $7\frac{9}{16} \times 5\frac{1}{16}$ in.

Gift of Frederick B. Artz (58.27)

Italian, ca. 1500. Page from beginning of Isaiah with commentary by Nicolas de Lyra. Two-color printed text with illumination of the prophet, capitals and arms of Piccolomini family of Siena.

Paper, $12\frac{1}{16} \times 8\frac{7}{8}$ in.

Gift of Frederick B. Artz (58.29)

Russian, 18th century. Eleven pages from a Russian Bible, illuminations of Old and New Testament and Apocryphal subjects.

Paper, $13\frac{1}{4} \times 8\frac{3}{8}$ in. (a); $12\frac{7}{8} \times 7\frac{1}{16}$ in. (b-k).

Gift of Frederick B. Artz (58.32)

Indian, ca. 1780. Miniature with horse-drawn carriage with royal personage.

Paper, 4×7 in.

Gift of Frederick B. Artz (58.33)

Persian, 2nd quarter 16th century. *King Suleiman Enthroned.*

Vellum, $9\frac{1}{16} \times 5\frac{1}{16}$ in.

Gift of Frederick B. Artz (58.34)

Italian, 15th century. *Slaughter of the Innocents*, page from an Antiphonary.

Vellum, $8\frac{1}{16} \times 8\frac{1}{16}$ in.

Gift of Frederick B. Artz (58.35)

SCULPTURE

German (Augsburg), or Flemish, 2nd half 17th century. The Virgin and St. John, statuettes from a crucifix group.

Gift bronze, H. $9\frac{9}{16}$ in. (Virgin), $9\frac{9}{16}$ in. (St. John).

R. T. Miller, Jr. Fund (58.45, 46)

George Minne, Belgian, 1866-1941. *Standing Youth.*

White marble, H. 17 in.

Gift of Elisabeth Lotte Franzos

Estate (58.88)

Austrian (?), 2nd quarter 15th century. Virgin Mary

Polychromed wood, H. $27\frac{3}{4}$ in.

Gift of Elisabeth Lotte Franzos

Estate (58.89)

Austrian (?) 2nd quarter 15th century. St. John, forms pair with 58.89.

Polychromed wood, H. $28\frac{3}{4}$ in.

Gift of Elisabeth Lotte Franzos

Estate (58.90)

BULLETIN

South German, early 16th century.

Bound Christ, fragment of a relief.

Lindenwood, traces of polychromy,

H. 18¾ in., W. 7½ in.

Gift of Elisabeth Lotte Franzos

Estate (58.91)

South German, ca. 1600. Christ, fig-

ure from a crucifix group.

Wood, H. 8¾ in.

Gift of Elisabeth Lotte Franzos

Estate (58.92)

Russian, ca. 1900. *Sisters*.

Wax with silk, H. 7¼ in.

Gift of Elisabeth Lotte Franzos

Estate (58.94)

Dutch, late 17th century. Set of six tiles.

Faience, each ca. 5 in. square

Gift of Elisabeth Lotte Franzos

Estate (58.103)

Dutch, 17th century. Set of four tiles.

Faience, each ca. 5 in. square.

Gift of Elisabeth Lotte Franzos

Estate (58.104)

Dutch, 18th century. Set of twelve tiles.

Faience, each ca. 4½ in. square.

Gift of Elisabeth Lotte Franzos

Estate (58.105)

FURNITURE

CERAMICS

Dutch, 17th century. Set of four tiles.

Faience, each ca. 5 in. square.

Gift of Elisabeth Lotte Franzos

Estate (58.102)

English, William and Mary period, ca. 1690. Four high back chairs.

Walnut frames with caning, pur-

ple velvet upholstery, H. ca. 55 in.

Gift of Mrs. Marta Abba Millikin

in memory of Elisabeth Severance

Prentiss (58.115)

MUSEUM CALENDAR, SPRING - FALL, 1958

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
MAY	Paintings, 14th to 18th Centuries (<i>Permanent Collection</i>)	Image of America Lent by the Smithsonian Institution	Paintings, 19th and 20th Centuries (<i>Permanent Collection</i>)	19th and 20th Century Prints (<i>Permanent Collection</i>)	Sculpture (<i>Permanent Collection</i>)	Oberlin-1850: Costumes, Pictures, and Furniture	Who Was Rem- brandt? Modern French Color Lithographs (Auditorium) (<i>Loan Exhibitions</i>)
JUNE	"	Oberlin Faculty Show	"	Swift Collection of American Pattern Glass Goblets	"	"	Student Work (Studio Building)
JULY - SEPTEMBER	"	Modern Church Architecture Lent by the Museum of Modern Art (August)	"	"	"	Eccelesiastical Vestments	"
OCTOBER	"	Oberlin College 125th Anniver- sary Exhibition (<i>Loan Exhibitions</i>)	"	" —— Early Prints	"	"	Swedish Rock Carvings Lent by the Smithsonian Institution
NOVEMBER	"	The Baroque Illusion Lent by the American Feder- ation of Arts	"	"	"	"	Drawings (Gallery IV)

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Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.

Summer:

Monday through Friday
10:00 to 12:00 A. M.;
2:00 to 4:00 P. M. (apply at side gate)
Saturday 2:00 - 5:00 P. M.
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Life Members contribute \$100 - \$1,000 at one time to the Friends of Art Endowment Fund

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